



WILHELM HANSEN
EDITION

No. 989.

FINI HENRIQUES

Sammenspiel – Ensemblespiel

für

Violine und Klavier.

Op. 22. Heft 1.

KJØBENHAVN & LEIPZIG.
— • • —
WILHELM HANSEN, MUSIK-FORLAG.

TIL JOHAN FINI.

SAMMENSPIL.

IO

LETTE KARAKTERSTYKKER

FOR

VIOLIN OG KLAVER

TIL

BRUG VED UNDERVISNINGEN

AF

ENSEMBLESPIEL.

IO

LEICHTE KARAKTERSTÜCKE

FÜR

VIOLINE UND KLAVIER

ZUM

GEBRAUCH BEIM UNTERRICHT

VON

FINI HENRIQUES.

Op. 22.

Hæfte I. (Meget lette).

Marsch — Menuet — Romance — Det artige Barn —
En rask Gut — Melodi.

Hæfte II. (Lette).

Vuggesang — Bedstefader danser — Andante religioso —
Bøndedans.

Heft I (Sehr leichte).

Marsch — Menuetto — Romanze — Das artige Kind —
Ein fixer Junge — Melodie.

Heft II. (Leichte).

Wiegenlied — Der Grossvater tanzt — Andante reli-
gioso — Bauerntanz.

EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER.

KOPENHAGEN & LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG.

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H 51 v

I.

Marsch.

Tempo di marcia.

Fini Henriques, Op. 22. Hefte 1.

Violino.

Piano.

The musical score is written for Violino and Piano. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Tempo di marcia.' The score is divided into four systems. The first system starts with a forte (ff) dynamic. The second system includes piano (p) and pianissimo (pp) dynamics with crescendo markings. The third system returns to forte (ff). The fourth system includes first and second endings, a section marked 'A', and concludes with 'Fine.' and a piano (p) dynamic.

First system of musical notation. The upper staff features a melody with a *mf* dynamic marking. The lower staff provides a piano accompaniment with chords and moving lines.

Second system of musical notation. The upper staff includes a repeat sign and a *p* dynamic marking. A section marker **B** is placed above the staff. The lower staff continues the piano accompaniment.

Third system of musical notation. The upper staff contains dynamic markings *cresc.*, *ff*, *f*, and *cresc.*. The lower staff includes *cresc.*, *ff*, *mf*, and *cresc.* markings.

Fourth system of musical notation. The upper staff has a first ending bracket labeled **1.** and a second ending bracket labeled **2.**. The lower staff includes a *ff* dynamic marking. The system concludes with a double bar line.

D. C. al Fine.

II. Menuetto.

*a moll.***Tempo di Menuetto.**

1 Gang *mf* og pizz.
2 Gang *ff* og arco.

mf

1. 2.

ff *mf*

ff rit. *mf* *ff*

1. 2. *A Dur.*
p

p *p* *p*

A

1. 2. *p*

13098

First system of a musical score in G major (one sharp). The upper staff features a melodic line with eighth-note patterns, marked *mf* and *pp*. The lower staff provides harmonic support with chords and moving lines, also marked *mf* and *pp*.

Second system of the musical score. It includes dynamic markings *cresc.*, *ff*, *p*, and *mf*. The system concludes with a first and second ending bracket.

Third system of the musical score, marked *a moll.* (A minor) and *pizz.* (pizzicato). The upper staff is marked *mf*, and the lower staff is marked *ff*.

Fourth system of the musical score, marked *arco* (arco) and *ff*. It includes a *rit.* (ritardando) marking. The system ends with a fermata over the final notes.

Fifth system of the musical score, marked *B*, *a tempo*, and *pizz.*. It includes *arco* and *ff* markings, and a *rit.* marking. The system concludes with a double bar line.

III.

Romance.

a moll.
Andante.

The first system of musical notation for the Romance piece. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature (C). It begins with a piano (*p*) dynamic. The piano accompaniment is in grand staff (treble and bass clefs) with a common time signature (C). The right hand of the piano part features a complex, flowing melody with many beamed sixteenth and thirty-second notes, while the left hand provides a simple harmonic accompaniment with quarter and half notes.

The second system of musical notation. The vocal line continues with a piano (*pp*) dynamic. The piano accompaniment continues with a piano (*ppp*) dynamic in the right hand and a simple harmonic accompaniment in the left hand.

The third system of musical notation, marked with a section letter 'A' at the beginning. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment begins with a piano (*p*) dynamic in the right hand and a simple harmonic accompaniment in the left hand.

Lento.

The fourth system of musical notation, marked **Lento.** The vocal line includes a *dim.* (diminuendo) marking. The piano accompaniment includes *dim.* (diminuendo) and *rit.* (ritardando) markings. The system concludes with a final chord marked *pp* (pianissimo).

IV. Det artige Barn. Das artige Kind.

7

G Dur.
Moderato.

The musical score is written for voice and piano. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Moderato.' and the mode is 'G Dur.'.

The score is divided into five systems:

- System 1:** The piano part starts with a rhythmic pattern of eighth and sixteenth notes. The voice part enters with a simple melody. Dynamics include *mf*.
- System 2:** The piano part continues with a similar rhythmic pattern. The voice part has a few notes. Dynamics include *p*, *cresc.*, and *mf*.
- System 3:** The piano part features a more complex rhythmic pattern. The voice part has a few notes. Dynamics include *p*, *cresc.*, and *mf*.
- System 4:** The piano part features a more complex rhythmic pattern. The voice part has a few notes. Dynamics include *p*, *cresc.*, and *mf*.
- System 5:** The piano part features a more complex rhythmic pattern. The voice part has a few notes. Dynamics include *p*, *cresc.*, and *mf*.

The score ends with a double bar line.

En rask Gut.

Ein fixer Junge.

D Dur.

Tempo di marcia.

Musical score for the "A" section, measures 1-5. The score is in 2/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line starts with a half note F#4, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment consists of a single bass note F#3. Dynamics include "cresc.", "f", and "pp". A section marker "A" is placed above the final measure.

The image shows a musical score for a song titled "The Rose Tree". The score is written for three parts: a vocal line (soprano or alto), a piano accompaniment (treble and bass clef), and a bass line (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The vocal line consists of five measures of whole notes, starting on G4 and ascending to C5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, while the left hand plays a simple bass line of whole notes. The bass line also consists of five measures of whole notes, starting on G2 and ascending to C3. The word "cresc." (crescendo) is written at the end of the piano and bass lines. The title "The Rose Tree" is written in a decorative font at the bottom of the page.

Allegretto

f *pp* *cresc.*

f *pp* *cresc.*

Musical score for "The Song of the Lark" by George F. Root. The score is in 2/4 time, key of D major (indicated by two sharps), and consists of 16 measures. The notation includes a treble staff for the vocal line and a grand staff (treble and bass) for the piano accompaniment. The vocal line begins with a half note D4, followed by quarter notes E4, F#4, and G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with half notes and quarter notes. Dynamic markings include *ff* (fortissimo) at measure 2 and *rit.* (ritardando) at measure 15. The piece concludes with a final chord in measure 16.

D. C. al Fine.

VI.

Melodi. Melodie.

*A Dur.**Andante.*

The musical score is written for piano and features a melody in the right hand and accompaniment in the left hand. The key signature is A major (three sharps: F#, C#, G#) and the time signature is common time (C). The tempo is marked *Andante.* and the initial dynamics are *p* (piano). The score is divided into four systems, each with a grand staff. The first system includes a *p* dynamic marking. The second system continues the melodic and accompanimental lines. The third system begins with a section marked 'A' and includes a *p* dynamic marking. The fourth system concludes with a *pp* (pianissimo) marking in the melody and a *mf* (mezzo-forte) marking in the accompaniment.

fis moll.

First system of musical notation. The top staff (treble clef) begins with a melodic line marked *mf*, followed by a *pp* section and another *mf* section. The bottom staff (bass clef) provides harmonic support with chords and moving lines, also marked with *pp* and *mf* dynamics.

Second system of musical notation. The top staff features a melodic line with a *rit.* (ritardando) marking and a *p* (piano) dynamic, followed by a return to *a tempo*. The bottom staff continues the harmonic texture, also marked with *rit.* and *pp* (pianissimo).

Third system of musical notation. The top staff continues the melodic development. The bottom staff features a more active, rhythmic accompaniment with eighth-note patterns in the right hand and sustained chords in the left hand.

Fourth system of musical notation. The top staff concludes with a melodic phrase marked *dim. rit.* (diminuendo and ritardando) leading to a *ppp* (pianississimo) ending. The bottom staff also concludes with a *dim. rit.* marking and a *ppp* ending, featuring sustained chords.

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KLEINE
BUNTE REIHE

LEICHTE KARAKTERSTÜCKE

FÜR

VIOLINE UND KLAVIER

VON

FINI HENRIQUES.

Op. 20.

1. Der Hirtenknabe. — Hyrdedrengen.
 2. Pantomime.
 3. Nickpuppehen. — Nikke-Dukker.
 4. Menuetto.
 5. Mückentanz. — Myggedans.
 6. Erotik.
-

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KOPENHAGEN & LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG

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Musik for Violin og Klaver. Wilhelm Hansen, Musik-Forlag.

2 Violiner og Klaver.		Violin og Klaver.		Violin og Klaver.	
Kr. Ø.		Kr. Ø.		Kr. Ø.	
Amberg, J.		Börresen, Hakon.		Halvorsen, Johan.	
Cinq Duettini	4 50	Op. 4. Romance (D-dur) . . .	2 "	Andante religioso	2 "
La Fontaine. Le Moulin à eau.		Crome, Fritz.		Capriccio, Allegro de concert.	1 75
Berceuse. Feu follet. Soldatesque.		Op. 2. Nocturne	1 "	Danses norvégiennes	1 75
Pièces mignonnes	4 "	Czibulka, Alphons.		Élégie	1 "
L'Angélus. Danse villageoise. Gitanes.		Stéfanie Gavotte	1 "	Crépuscule	1 50
Barcarolle. La Tempête. La Nuit.		Danning, Chr.		Air norvégien	2 "
Andersen, F.		Sérénade	1 25	Bojarernes Indtogsmarsch	
Melodier	1 50	Solitude	" 75	(Anton Svendsen)	1 75
Bohlmann, G. C.		Elling, Catharinus.		Mosaïque. Suite de morceaux	
Sammenspil. Bekendte Melodier i let Arrangement.		Op. 49. Duettino	1 25	caractéristiques.	
Hæfte 1, 2	1 "	Ernst, H. W.		Nr. 1. Intermezzo oriental.	1 50
Bull, Ole—Svendsen, Johan S.		Op. 10. Élégie	" 75	- 2. Entr'acte	1 50
Sæterjentens Søndag — Solitude sur la montagne — Sehnsucht der Sennerin (Aug. Reinhard)	1 "	Carnaval de Venise (Chr. Schiørring)	1 "	- 3. Scherzino	1 25
Godard, Benjamin.		Fabricius, Jakob.		- 4. Chant de „Veslemøy“ .	" 75
Op. 18. Six Duettini	3 50	Romance (let)	" 75	- 5. Fête nuptiale rustique.	1 80
Souvenir de campagne. Tristesse. Abandon. Berceuse. Minuit. Sérénade.		Fahrbach, Ph. jun.		Hansen, Nicolai.	
Sinding, Christian.		Op. 252. Ein flotter Studio, Marsch-Polka	" 75	Souvenir de l'Opéra. Lette	
Op. 56. Sérénade en cinq morceaux	6 50	- 260. Im Mondenlicht, Vals. .	1 25	Fantasier.	
		- 300. Land meiner Träume, Vals	1 25	1. Auber, Fra Diavolo. 2.	
		Frørup, C. F.		Bellini. Norma. 3. Weber,	
		Op. 41. Romance	1 "	Jægerbruden. 4. Mozart,	
		Gade, Niels W.		Figaro. 5. Rossini, Barberen.	
		Berceuse „Agnetes Vuggesang“		6. Meyerbeer, Robert.	
		(Hans Sitt)	" 85	7. Donizetti, Lucia.	
		Juleklokkerne af „Børnenes		8. Boieldieu, Den hvide	
		Jul“ Op. 36 (G. C. Bohlmann)	" 60	Dame. 9. Mozart, Don	
		Gade, Niels W. — Hartmann, J. P. E.		Juan. 10. Kuhlau, Elverhøj.	
		Et Folkesagn, Ballet. Udtog af Nicolai Hansen	2 "	11. Hartmann, Liden Kir-	
		Ganne, Louis.		sten	" 70
		La Czarine, russisk Mazurka.	1 25	Hartmann, Emil.	
		Gillet, Ernest.		Op. 30. Skandinavisk Folke-	
		Entr'acte Gavotte	1 "	musik (4. Suite)	1 75
		Godard, Benjamin.		1. Halling og Vise. 2. Paa Fjorden.	
		Berceuse & Sérénade, extraites des Duettini Op. 18 (Re-		3. Norsk Folkedans. 4. Bondedans.	
		naud de Vilbac)	1 "	Berceuse (Hans Sitt)	" 85
		Grieg, Edvard.		Hartmann, J. P. E.	
		Op. 12. Lyriske Smaastykker, (Hans Sitt)	1 50	Op. 83. Sonate Nr. 3 (G-mol).	2 50
		Arietta. Vals. Vægtersang. Elverdans. Folkeviser. Norsk Albumblad. Fædrelandssang.		Fantasi-Allegro (komp. 1889).	2 25
		Op. 19. Nr. 2. Brudefølget drager forbi, let bearb. (Nicolai Hansen)	1 50	Liden Kirsten, Opera. Udtog (Nicolai Hansen)	2 "
		Op. 22. Sigurd Jorsalfar: Ved Mandjævnningen, Marsch (Indledning til 2. Akt)	" 75	Thrymskviden, Ballet. Udtog (Nicolai Hansen)	2 "
		Op. 23. Peer Gynt (Anton Svendsen).		Valkyrien, Ballet. Udtog (Nicolai Hansen)	2 "
		Nr. 1. Peer Gynt og Ingrid.	1 "	Let Divertissement (G. C. Bohlmann)	" 70
		- 2. Aases Død	1 "	Hauser, Miska.	
		- 3. Solveigs Sang	1 "	Op. 11. Liebeslied und Wie-	
		- 4. Anitras Dans	1 "	genlied, Lieder ohne Worte.	1 "
		Haberbier, E.		Op. 13. Nr. 1. Romance: Ich hab' im Traum geweinet (Fini Henriques)	1 "
		Operafantasier:		Haydn, Jos.	
		Nr. 1. Rossini, Wilhelm Tell	1 25	Menuet de boeuf (Oksemenuet) (G. C. Bohlmann)	" 50
		- 2. Donizetti, Regimentets Datter .	1 "	Heise, P.	
		- 3. Gounod, Faust	1 "	Drot og Marsk. Opera. Udtog (Nicolai Hansen) . .	1 75
		- 4. Weber, Jægerbruden	1 "	Menuet (Ranes Sang) . . .	" 70
		- 5. Mozart, Don Juan.	1 25	Helsted, Gustav.	
				Op. 11. Romance	" 75
				Henriques, Fini.	
				Op. 22. Sammenspil. Ti lette	
				Karakterstykker til Brug ved Undervisningen.	
				Hæfte 1 (Meget lette) . . .	1 50
				Marsch. Menuet. Romance. Det artige Barn. En rask Gut. Melodi.	
				Hæfte 2 (Lette)	1 50
				Vuggesang. Bedstefaders danser.	
				Andante religioso. Bondedans.	

Musik for Violin og Klaver. Wilhelm Hansen, Musik-Forlag

Violin og Klaver.		Kr. Ø.	Violin og Klaver.		Kr. Ø.	Violin og Klaver.		Kr. Ø.
Henriques, Fini.			Klassische und moderne Ton-			Reisiger, F. A.		
Lette Karakterstykker.			stykke (fortsat.)			Ouvverture til „Til Sæters“,		
Nr. 1. Hyrdebrengen.	80		Nr. 13. Rob. Schumann:			dramatisk Idyl	75	
2. Pantomime	80		Kanonisches Liedchen, op.			Rossini, G.		
3. Nikke-Dukker	50		68, Nr. 27	50		Barberen i Sevilla, Udtog		
4. Menuetto	50		Nr. 14. Fr. Chopin: Polo-			(Nicolai Hansen).	50	
5. Myggedans	25		naise (A-Dur), op. 40	1		Rübner, Cornelius.		
6. Erotik	25		Kuhlau, Fr.			Op. 1. Rosaline, Nocturne	70	
Hollaender, Gustav.			Elverhøj. Ouvverture	2		Salonmusik. (A. F. Lincke.)		
Op. 48. Für die Jugend. Sechs			Udtog (Nicolai Hansen).	25		Hæfte 1.	25	
leichte Vortragsstücke (Vio-			Lange-Müller, P. E.			2.	35	
linstemmen i 1. Position).			Kornmodsglansen ved Mid-			3.	70	
Nr. 1. Melodie	75		natstid, Serenade (Nicolaj			4.	2	
2. Geburtstagsmarsch.	75		Hansen).	75		Schlörriing, Chr.		
3. Schäfers Klage	75		Lumbye, H. C.			Le Carnaval de Venise par H.		
4. Kinderlied	75		Drømmebilleder	25		W. Ernst, Transcription	1	
5. Gavotte	75		Lette Danse:			25 danske Melodier.	2	
6. Walzer	1		Balbuket	85		25 svenske, norske og finske		
Op. 56. Vier Vortragsstücke.			Barndomsinder	85		Melodier	2	
Nr. 1. Aria	1		Dukkebalet	85		Schröder, Hermann.		
2. Canzone	25		Ida og Dukken	85		Op. 19. Sechs kleine Violin-		
3. Nocturne	1		Juletræet	85		stücke (r. Lage) mit Klavier		
4. Feierlicher Marsch.	1		Skovturen	85		oder mit Begleitung einer		
Op. 61. Bunte Blätter. Sechs			Champagne Galop	85		2. Violine.		
leichte Vortragsstücke (Vio-			Melodi-Album for Børn			Hæfte 1.	25	
linstemmen i 1. Position).			(Nicolai Hansen).			Morgenlied. Kleine Romanzen.		
1. Menuett	1		Hæfte 1, 2	85		Gebrüdermarsch.		
2. Lied ohne Worte	1		Meyer-Lutz.			Hæfte 2	25	
3. Serenata	1		Pas de Quatre. Transcription			Schifferlied. Reiterstück. Abendgebet.		
4. Gebet	75		par Guido Papini.	25		Sinding, Christian.		
5. Gondellied	1		Nachéz, Tivadar.			Op. 9. Romance (E-mol)	2	
6. Unter der Dorflinde	1		Romance over Motiver af			— 43. Quatre Morceaux.		
Hubay, Jenő.			Operaen „Diana v. Solange“.	1		Nr. 1. Prélude	50	
Op. 60. „Azt mondják“, Scènes			Neupert, Edmund.			2. Ballade	50	
de la Czarda Nr. 8.	3		Op. 26. Nr. 1. Resignation,			3. Berceuse	2	
Op. 62. Fantaisie élégiaque.	2		Studie (Anton Svendsen).	75		4. Fête	50	
Kjerulf, Halfdan.			Nováček, Ottokar.			Op. 51. Suite (G-dur).	6	
Bonde Idyl (F. A. Reissiger).	85		Op. 5. Acht Concert-Capricen.			I. Deciso. II. Romance. III. Inter-		
Brudefærden i Hardanger.	60		Nr. 1. Paganini-Strich	25		mezzo. IV. Finale.		
Klassische und moderne Ton-			2. Spiccato	50		Sinigaglia, Leone.		
stücke in Uebertragungen			3. Legato	75		Op. 13. Drei romantische Stücke.		
für Violine und Klavier von			4. Perpetuum mobile.	2		1. Cavatine	25	
Edm. Singer. (Indførte til			5. Der Einklang	25		2. Intermezzo	25	
Brug ved Konservatoriet i			6. Chromatique	50		3. Erinnerung	25	
Stuttgart.)			7. Arpeggio	50		Sitt, Hans.		
Nr. 1. J. S. Bach: Sara			8. Dudelsack	75		Op. 56. Berceuse	85	
bande aus der 3. Suite ang-			Op. 6. Bulgarische Tänze.			Spohr, Louis.		
laise	50		Hæfte 1, 2	75		Op. 135. Nr. 1. Barcarole		
Nr. 2. G. F. Handel: Aria			Serbisk Romance	50		(Edmund Singer).	1	
u. Allegro aus der Klavier-			Orlando, G.			Svendsen, Johan S.		
suite Nr. 10	1		Santa Notte (Hellige Nat), Me-			Op. 26. Romance i G-dur.		
Nr. 3. Fr. Chopin: Noc-			ditation	50		(49. Oplag).	2	
turne op. 9, Nr. 2.	1		Paganini, N.			Andante funèbre (Fini Hen-		
Nr. 4. Rob. Schumann:			Octaven-Etude. Nach der 23.			riques)	25	
Abendlied op. 85, Nr. 12	50		und 17. Caprice aus Op. 1			Til Sæters. Vals (komp. 1856)		
Nr. 5. W. A. Mozart: Lar-			zum Konzertvortrag einge-			Violen (Rich. Lange)	1	
ghetto aus dem Klarinetten-			richtet und genau bezeichnet			Ungdommens Melodi-Album.		
Quintett	1		von Tivadar Nachéz	50		50 Melodier, egnede saavel		
Nr. 6. Rob. Schumann:			Palaschko, Johannes.			til Undervisning som til Un-		
Einsame Blumen, op. 82, Nr. 3.			Op. 32. Vier Stücke.			derholdning, bearbejdede af		
Nr. 7. Fr. Chopin: Ma-			1. Ballade	2		Nicolai Hansen.		
zurka op. 7, Nr. 1	50		2. Capriccio	2		Bind 1, 2	150	
Nr. 8. Rob. Schumann:			3. Thema und Variationen.	50		Waldteufel, Emile.		
Träumerei, op. 15, Nr. 7	50		4. Arabeske	2		Estudiantina, Vals efter den		
Nr. 9. J. S. Bach: Menuett			Papini, Guido.			spanske Duet „Estudiantina“		
aus der 3. Suite française.	50		Romance par Thorvald			af P. Lacomé	25	
Nr. 10. Rob. Schumann:			Hansen. Nouvelle édition.	75		Weber, Joseph Miroslaw.		
Abschied, op. 82, Nr. 9	70		Popper, David.			Miniatur Suite	2	
Nr. 11. Fr. Chopin: Ma-			Nocturne (A-Dur).	1		Einleitung. Scene am Lande. Scherzo		
zurka, op. 63, Nr. 2	50		Rée, Anton.			Tarantella. Adagio. Finale.		
Nr. 12. Rob. Schumann:			Op. 19. Souvenir de Haydn,			Winding, Aug.		
Am Kamin, op. 15, Nr. 8.			Menuet.	70		Miniature Suite (I-IV)	25	
Volksliedchen, op. 68, Nr. 9.	1					Tre Karillonetter	25	



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Aufführungsrecht vorbehalten.

KOPENHAGEN & LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG.

VII.

Vuggesang. Wiegenlied.

*D Dur.**Andante.*

Fini Henriques, Op. 22. Hefte 2.

Violino. *p*

Piano. *p*

pp

pp

rit.

rit.

A *a tempo*

p

p

pp rit. *pp dim.*

pp rit. *pp dim.*

VIII.

Bedstefader danser.

Der Grossvater tanzt.

G Dur.
Moderato.

p

mf

p *Fine.* *ff* *f* *Fine.*

Section B

Section B

Section B

Section C

Section C

Section C

D. C. al Fine.

IX.

Andante religioso.

*F Dur.**Andante.*

The musical score is for a piece titled "IX. Andante religioso." in F major (F Dur.) and 3/4 time. It is marked "Andante." and consists of four systems of piano and vocal staves. The piano part is written in treble and bass clefs, while the vocal part is in treble clef. Dynamics include *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). A section marked "A" begins in the third system. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

First system of a musical score. The upper staff (treble clef) begins with a *mf* dynamic marking. The lower staff (bass clef) also begins with a *mf* dynamic marking. The music is in a key with one flat and features a mix of eighth and sixteenth notes.

Second system of a musical score, labeled with a large **B** above the staff. The upper staff begins with a *pp* dynamic marking, followed by a *p* marking. The lower staff begins with a *pp* dynamic marking, followed by a *p* marking. The music continues with various note values and rests.

Third system of a musical score, labeled with a large **C** above the staff. The upper staff begins with a *pp* dynamic marking, followed by a *f* marking. The lower staff begins with a *pp* dynamic marking, followed by a *f* marking. The music features a variety of note values and rests.

Fourth system of a musical score. The upper staff includes a *rit.* (ritardando) marking followed by a *ff* (fortissimo) marking. The lower staff also includes a *rit.* marking followed by a *ff* marking. The system concludes with a double bar line.

X.

Bondedans. Bauerntanz.

D Dur.
Allegretto.

The musical score is written for piano and violin. It begins with a key signature of two sharps (F# and C#) and a time signature of 2/4. The tempo is marked *Allegretto.* The first system of music includes a piano introduction marked *p* and a violin entry marked *f*. The second system features a first ending and a second ending, both marked *ff*. The third system continues the dance melody. The fourth system is marked with a repeat sign and a first ending. The score concludes with a final cadence.

1. 2. *G Dur.*

p

pp

f

p

pp

B

f

ff

f

ff

The musical score is written for a vocal line and piano accompaniment. The key signature is G major (one sharp). The piece features a first ending and a second ending. The vocal line begins with a first ending marked '1.' and a second ending marked '2.'. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note pattern. Dynamics include *p* (piano), *pp* (pianissimo), *f* (forte), and *ff* (fortissimo). The tempo is marked *G Dur.* (G major). The piece concludes with a final chord marked *B*.

First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a melodic line featuring a grace note and a dynamic marking of *p*. The lower staff is in bass clef with a key signature of one sharp (F#). It contains a complex accompaniment with many beamed sixteenth notes and rests.

Second system of musical notation. The upper staff continues the melodic line with a dynamic marking of *ff* and a common time signature (C). The lower staff continues the accompaniment with dynamic markings of *f* and *ff*.

Third system of musical notation. The upper staff features a melodic line with a dynamic marking of *p*. The lower staff continues the accompaniment with a dynamic marking of *p*.

Fourth system of musical notation. The upper staff includes a melodic line with a dynamic marking of *f* and a common time signature (C). The lower staff continues the accompaniment with a dynamic marking of *f*. Both staves include the word *cresc.* (crescendo).



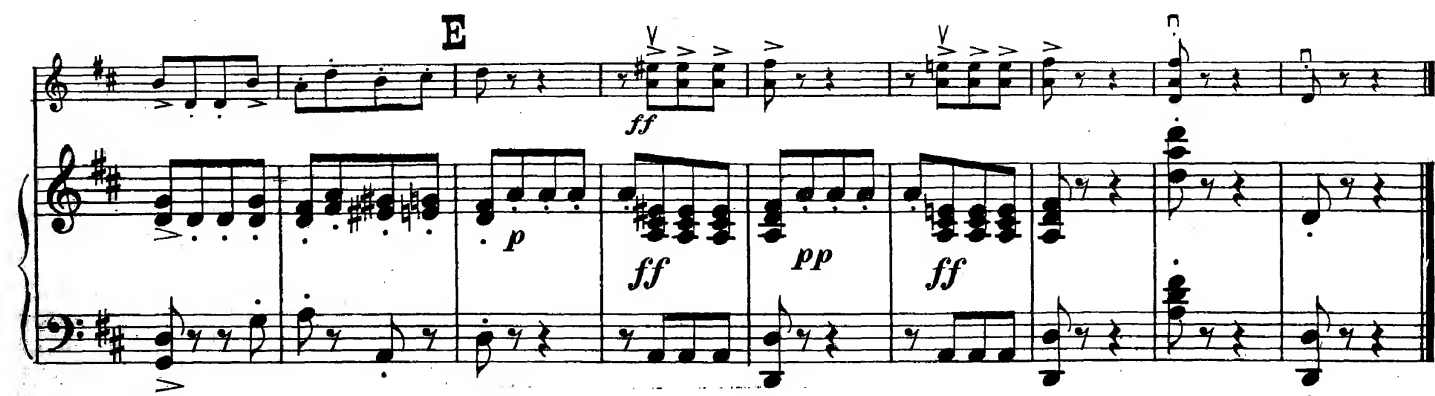
First system of musical notation. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). It features eighth and sixteenth notes with accents. The bottom staff is a piano accompaniment in treble and bass clefs, with a key signature of two sharps. It consists of chords and moving lines. Dynamic markings include *ff* (fortissimo) in the top staff at the end of the system and in the bottom staff towards the end.



Second system of musical notation. The top staff continues the melodic line with eighth and sixteenth notes and accents. The bottom staff continues the piano accompaniment with chords and moving lines. Dynamic markings include *ff* (fortissimo) in the bottom staff towards the end of the system.



Third system of musical notation. The top staff continues the melodic line with eighth and sixteenth notes and accents. The bottom staff continues the piano accompaniment with chords and moving lines. Dynamic markings include *ff* (fortissimo) in the bottom staff towards the end of the system.



Fourth system of musical notation. The top staff begins with a large capital letter **E** above the first measure, indicating a key signature change to E major. It continues with eighth and sixteenth notes and accents. The bottom staff continues the piano accompaniment with chords and moving lines. Dynamic markings include *ff* (fortissimo) in the top staff at the beginning, *p* (piano) in the bottom staff, and *pp* (pianissimo) in the bottom staff. The system ends with a double bar line.

WILHELM HANSEN EDITION.

KLEINE
BUNTE REIHE

LEICHTE KARAKTERSTÜCKE

FÜR

VIOLINE UND KLAVIER

VON

FINI HENRIQUES.

Op. 20.

1. Der Hirtenknabe. — Hyrdedrengen.
 2. Pantomime.
 3. Nickpuppchen. — Nikke-Dukker.
 4. Menuetto.
 5. Mückentanz. — Myggedans.
 6. Erotik.
-

EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER.

KOPENHAGEN & LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG

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SPECIAL-ETÜDEN

für VIOLINE mit teilweiser Begleitung einer zweiten Violine von
HERMANN SCHRÖDER. Op. 21.

Vorwort des Verfassers:

Es giebt Specialitäten in der Violintechnik, welche nicht selten beim Unterricht einer Vernachlässigung unterliegen. Die Schuld liegt vielleicht weniger am Lehrer, als an dem in den bekanntesten Etüdewerken hierfür mangelhaft vorhandenen, oft ganz fehlenden Übungsmaterial. Beispielsweise ist in den Etüden von Kayser, ebenso in denen von Kreutzer nicht eine einzige Nummer für die »zweite Lage«, auch selbst nicht eine in »chromatischen Gängen« enthalten. — Aber auch eine von den möglichst leichtesten Anfängen sich entwickelnde Art des Spiels für Staccato, für Doppelgriffe und für Octaven in Schulen und Etüden noch wenig vertreten.

Solche unentbehrlichen technischen Materialien für den Unterricht sind in diesen Special-Etüden gesammelt und gesondert und können heftweise neben allen eingeführten Studienwerken gebraucht werden.

Soviel als möglich wurden Etüden von berühmten Meistern gewählt und teilweise solche hierzu bearbeitet, nur um Lücken im Fortschritte auszufüllen sind auch eigene gegeben.

Heft I. Etüden für die zweite Lage. M. 3

(*Baillot, Campagnoli, Corelli, Rode, Schröder, Spohr.*)

Heft II. Chromatische Etüden. M. 3

(*Baillot, Campagnoli, Fiorillo, Rode, Schröder, Spohr.*)

Anhang: Chromatische Stellen aus Concerten und anderen Werken berühmter Meister.

1. *Beethoven*, Violinconcert, 1^{ter} Satz. 2. *Spohr*, VIII. Concert (Gesangscene). *Do.*, IX. Concert, 1^{ter} Satz. *Do.*, Übungsstück aus der Violinschule. 3. *Paganini*, Capriccio XVII. 4. *Vieuxtemps*, 1^{te} Etüde aus op. 16. *Do.*, Caprice op. 9 (Hommage à Paganini). 5. *Rich. Wagner*, Ouvertüre zu Tannhäuser.

Heft III. Staccato-Etüden. M. 3

(*Bruni, Fiorillo, Kreutzer, Paganini, Rode, Rolla, Schröder, Tartini.*)

Anhang. Beispiele aus bekannten Violinwerken:

a) *C. de Beriot*, Air varié No. 7, 2^{te} Variation. b) *Vieuxtemps*, Fantasia caprice. c) *Frume*, La mélancolie. d) *Mendelssohn*, Violinconcert.

Heft IV. Etüden in Doppelgriffen. M. 4

(*Bruni, Campagnoli, Schröder.*)

Anhang. Geeignete Stellen aus Werken berühmter Meister:

a) *Viotti*, XXII. Concert, 1^{ter} Satz. b) *Beethoven*, op. 40, Romanze in G-dur. c) *Spohr*, IX. Concert, 3^{ter} Satz (Rondo). d) *Do.*, VIII. Concert (Gesangscene) Cadenz. e) *Paganini*, Variat. über »Nel cor piu« (Introduction). f) *C. de Beriot*, III. Concert, 1^{ter} Satz. g) *Ernst*, Othello, Fantasie (Marcia). h) *Joh. Seb. Bach*, Chaconne (Finale der 4. Sonate). i) *Joachim*, Concert in ungarischer Weise (Allegro maestoso).

Heft V. Octaven-Etüden. M. 4

(*Bruni, Campagnoli, Kreutzer, Rode, Schröder, Spohr.*)

Anhang 1. Octaven-Beispiele aus Violinconcerten berühmter Meister:

a) *Viotti*, XXII. Concert, 3^{ter} Satz. b) *Kreutzer*, VII. Concert, 1^{ter} Satz. c) *Beethoven*, Violinconcert, 1^{ter} Satz. d) *Spohr*, VIII. Concert (Gesangscene). e) *Mendelssohn*, Violinconcert, 1^{ter} Satz. f) *Ernst*, Elégie. *Do.*, Concert in Fis-moll, op. 23. g) *Vieuxtemps*, Rêverie. *Do.*, Fantasie-Caprice op. 11 (Finale).

Anhang 2. *Paganini*s Octavenspiel, Beispiele aus dessen 24 Capricen op. I. Capriccio III, VIII, XIII, XV, XVII.

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